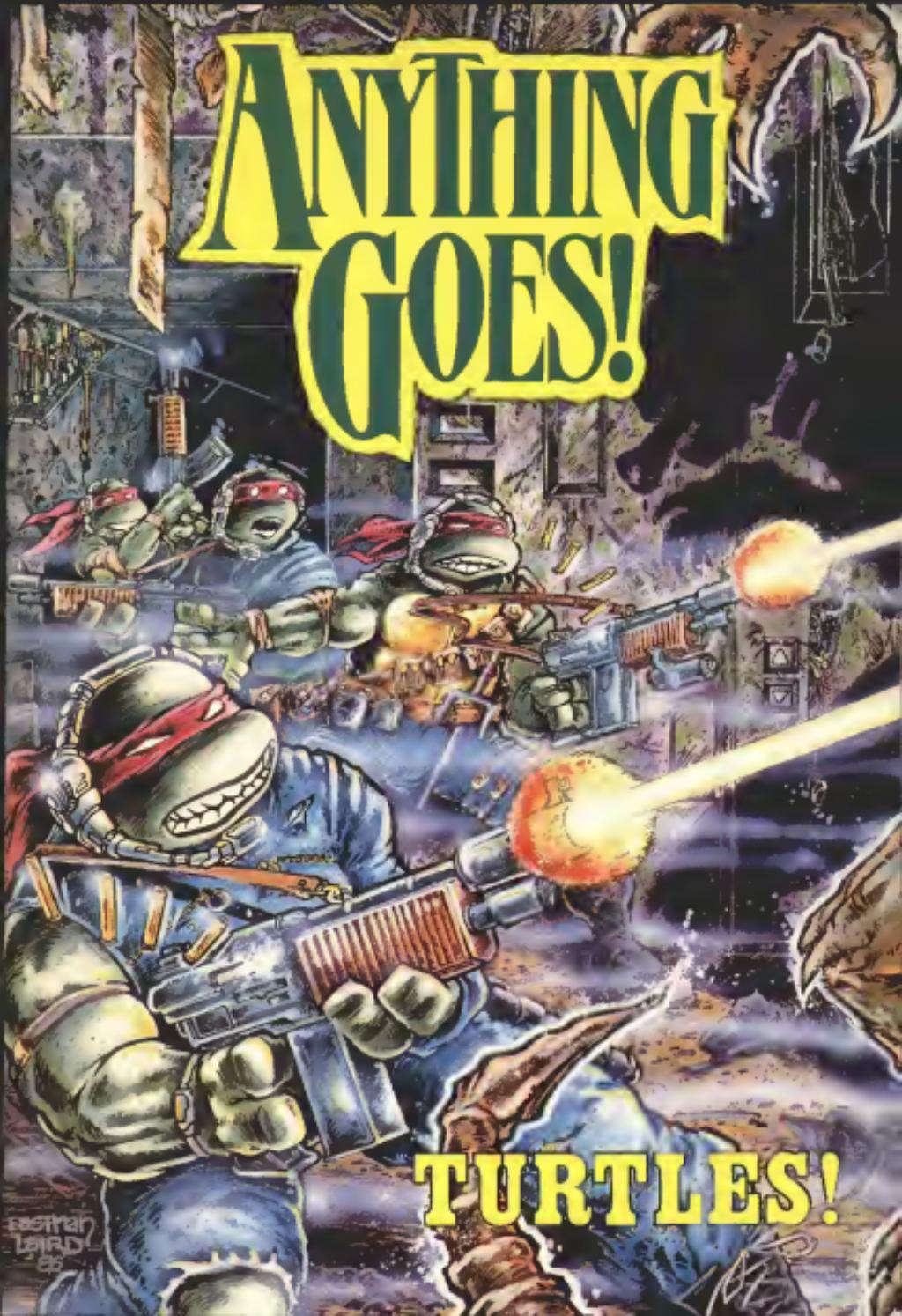


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ANYTHING GOES!

TURTLES!



ANYTHING GOES!

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WHO'S WHO

RYAN BROWN

Ryan Brown has published two issues of his own comic *Riot 2990* and does the pop music satire strip *Rockole* for the Cleveland Plain Dealer. He and Jim Lawson (of Bede Biker fame) are now collaborating to help fill the public's endless Ninja Turtle appetite in *Teles of the Teenage Mutant Ninja Turtles*, from Mirage Studios.

ROBERT CRUMB

Robert Crumb's cartooning career began in the playground. A compulsive cartoonist from age three, he and his brother Charles drew their own comic books throughout their childhood, sometimes with sister Carol and brother Maxon. He was heavily influenced by funny animal comics (particularly those of Carl Barks), Walt Kelly, Harold Grey, and the early Mad. In the Fall of 1968, he and Charles published three issues of *Foo*, a Mid-Western parody magazine with money they earned on summer jobs. It was his first work to appear in print, and unwittingly established a pattern of independent publishing which would continue to the present day. From 1963 to 1957 he worked off and on for the American Greeting Card Company, producing several hundred cards in that time. During that period he had several cartoons and strips printed in Harvey Kurtzman's *Help!*, but generally couldn't find an outlet for his more personal work. In 1967, inspired by LSD, some funny animal comics from the 40s he rediscovered, and a general disgust with the straight world, he quit his job and moved to San Francisco. From there he began contributing to underground papers like *Friar Tuck* and the *East Village Other*. In 1968 he published *Zap* in Though not the first underground comic, it became the inspiration for the entire movement. In the following years he became the Cartoonist Laureate of the counter-culture. His caricature and illustrations appeared in underground newspapers, posters, record albums, comics, books, advertisements, and on an uncounted number of unauthorized products. His experiences with mainstream publishers and filmmakers were uniformly unpleasant. While the underground press withered away in the mid-70s, Crumb was one of the few cartoonists who was able to continue in the underground mode. In 1981 he began yet another magazine, *Wetiko*, which was to become a forum for new cartoonists. It is now edited by Alme Kominsky. His latest project is *Hup*, a new solo comic scheduled to come out twice a year from Last Gasp. Also coming this year from Fantagraphics Books is the first volume of *The Complete R. Crumb Comics*, a mammoth project expected to fill more than 15 volumes, reprinting all of Crumb's strips and most of his illustrations and surviving sketchbooks, from 1958 to the present. Any collector who would like to help (particularly those with original art, obscure underground papers, and American Greeting Corp. or Topps material) are encouraged to write Gary Groth at Fantagraphics Books, 4359 Cornell Road, Agoura, CA 91301.

(continued on inside back cover)

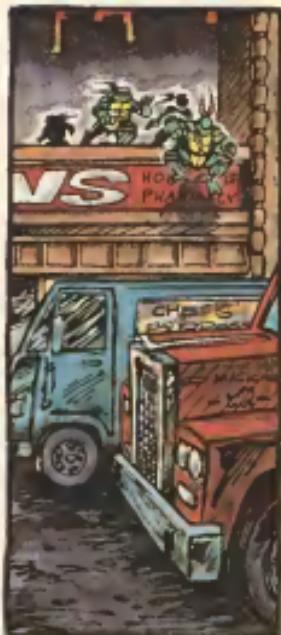


THE ROAD TRIP

A KEVIN EASTMAN,
PETER LAIRD, AND
RYAN BROWN
PRODUCTION

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"A SHORT HISTORY of SEX"

In the beginning ...
It all started in the first single-cell bars...



Evolution brought variation, and soon the first females appeared...



With variation came confusion.

Freud postulated many interesting theories.

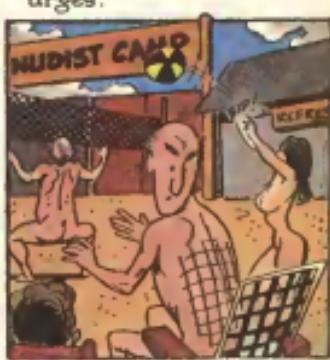
But, people continued to repress their desires...



Some became deviates...

...Others became famous.

A few gave in to their urges.



We've tried to
hide it...

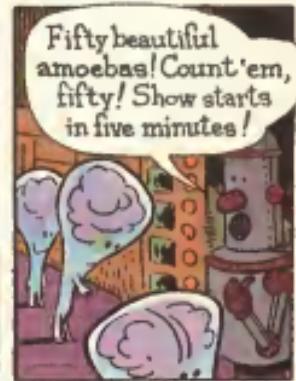
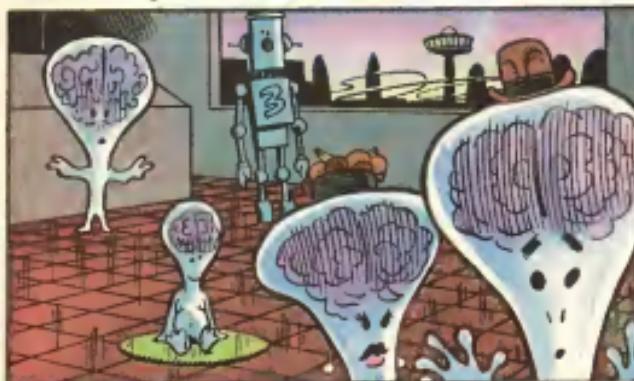
...Ban it...

...And ignore it!



At this rate, we could all be in for a nasty shock a few billion years down the road ...

It's an approaching Nightmare!



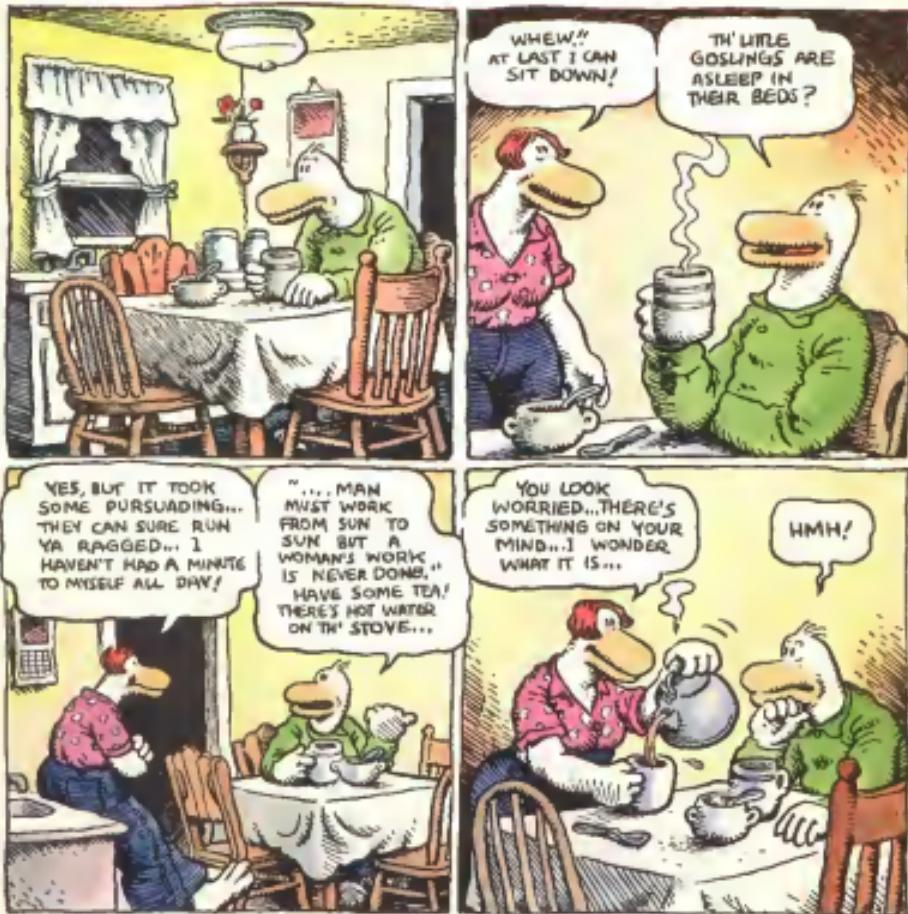
Yep, we could all learn something from our Ancestors!!!

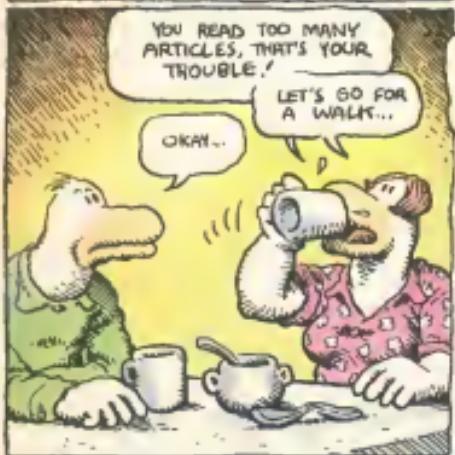
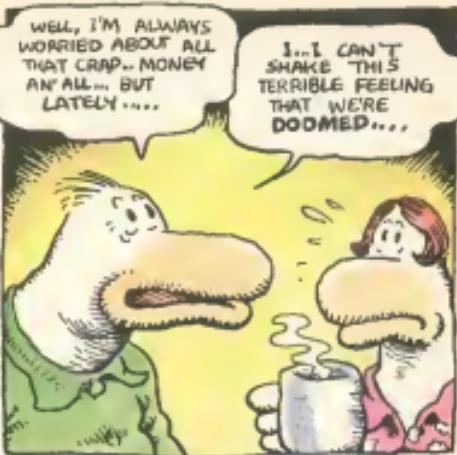
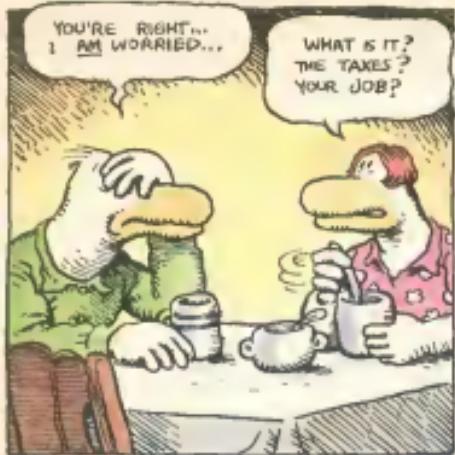


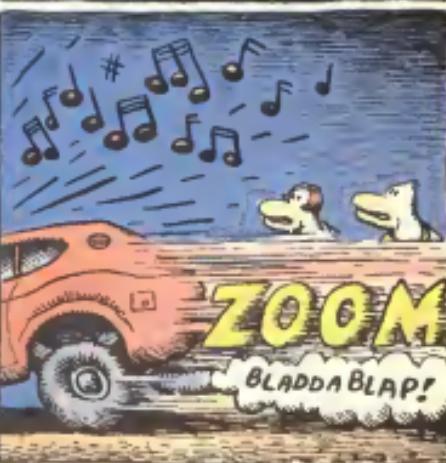
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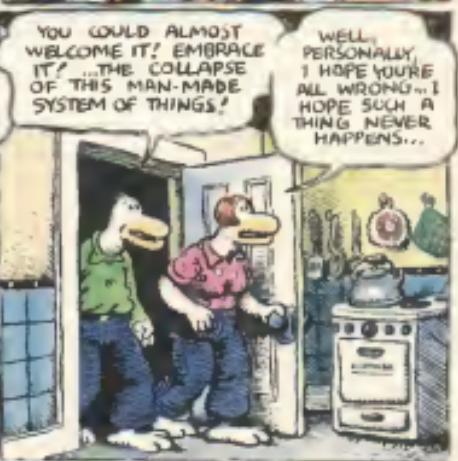
BY R. CRUMB

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"BARRY CZAR HERE. I'VE BEEN KNOCKING AROUND THE GALAXY AS AN INTERSTELLAR GUMSHOE FOR LONGER THAN I'D CARE TO REMEMBER. BEINGS WHO KNOW ME CALL ME CAPTAIN BIZARRE. AMONG OTHER THINGS, I'M A RETIRED CAPTAIN OF THE VOLTA'S INSURRECTION BACK IN '18.

"WHEN I GOT THE BRAINOGRAM FROM RALPH BELTMOORE IN THE PALMAR SYSTEM I ANSWERED WITH GUARDED RESERVATIONS. HE HAD BEEN IN MY OUTFIT IN VOLTA'S AND I'D ALWAYS CONSIDERED HIM A SLEAZE, BUT THE RETAINER HE SENT OF 2600 UNITS PERSUASSED ME TO CHECK IT OUT. I NEEDED THE CASH AS USUAL."

PAL MAR COMING UP, SKIPPER...

THERE IT IS. YOU'RE LOOKING AT A DINOSAUR, REB. THE LAST OF ITS KIND, A GIPSY CIRCUS.

CAPTAIN BIZARRE -- interstellar gumshoe

THE SUPER-COLOSSAL, ALL GALACTIC, BELTMOORE BROTHERS, MEGA-MOMENTOUS CIRCUS AND MEDICINE SHOW

STORY AND ART: DON LOMAX

LETTERING: STEVE HAYNIE

THE POPULISTS OF THE UNINCORPORATED OUTPOST WHERE I WAS TO MEET BELTMOORE CALLED IT 'RIGHTEOUS' AS A JOKE MORE THAN ANYTHING ELSE...BUT SINCE IT NEVER HAD AN OFFICIAL NAME, THE LABEL STICKED. JUST A WORTHLESS PIECE OF SPACE DUST ON THE FRINGES OF KNOWN SPACE WHERE THE UNSAVORY COULD INDULGE THEIR NAUGHTY LITTLE PILGRIMAGES INTO CRIME."

BETTER PACK THE LASER, SKIP. THERE ARE DOZENS OF HARDCORE SCOUNDRELS DOWN THERE!

THE COLT'S ALWAYS SEEN ME THROUGH BEFORE, REB. DON'T SEEM RIGHT TO CHEAT ON HER.

"CALL ME OLD FASHIONED, BUT COPS ARE A SUPERSTITIOUS LOT, AND THOUGH SHE SPITS OUT ANTIQUATED, GAS-PROPELLED LEAD PELLETS, SHE DOES IT WITH A VENGEANCE. AND BE SURE SHE GETS LONELY."



"RIGHTEOUS, A CESSPOOL WHERE LAWLESS BARBARIANS THRIVE..."



"WHEN I HEARD A FAMILIAR, CHILLING VOICE..."



I CAN SEE THIS IS GOING TO BE A LOT OF FUN. WHAT SOME PEOPLE WON'T DO FOR A FEW UNITS

"AS I FOLLOWED BELTMORE FROM THE PUB I CAUGHT A GLIMPSE OF A PROBLEM DEVELOPING IN THE SHADOWS BY THE DOOR..."

"...WELL, IT'S SURE AS HELL ABOUT TIME, BIZARRE - THE BARGE IS OUTFITTED AND WE WERE JUST ABOUT TO WARP OUT OF HERE, WHEREVE YOU BEEN?"

"BELTMORE... HIS USUAL, PLEASANT SELF..."



"I FIGHT TWICE MORE. I HAD HAD TOO MANY LIFE OR DEATH ENCOUNTERS WITH DOZENS OF ALIEN TYPES TO TAKE A CHANCE... SOME SPECIES TOOK A LOT OF KILLING!"

BOOM
BOOM

"AS I HOLSTERED MY COLT I GOT THE REACTION I SHOULD HAVE EXPECTED FROM BELTMORE..."

"WELL, WHAT ARE YOU WAITING FOR, WAR HERO... APPLAUSE FOR DOING WHAT I PAY YOU FOR?"



I LEFT REB TO FOLLOW IN THE DIXIE'S AND IN NO TIME WE WERE WARPSHIPPING TOWARD THE NEXT STOP ON THE CIRCUS SCHEDULE... A MINING OUTPOST IN THE SOLOMONY SECTOR.

WRONG. NOT JUST A MINING OUTPOST, THE LARGEST, AND WITHOUT A DOUBT, THE MOST LAWLESS CAMP IN 1000 LIGHT YEARS. THAT'S WHERE YOU COME IN... I WANT YOU TO SET UP SECURITY FOR THE SHOW.

WE PLAYED THERE THREE YEARS AGO. THINGS GOT OUT OF HAND. THE MINERS GOT ROWDY AND THEY TRASHED THE ENTIRE BARGE, NEARLY DESTROYED IT AND PUT ME OUT OF BUSINESS.

UNFORTUNATELY I SIGNED A CONTRACT TO DO TWO SHOWS WITHIN THREE YEARS. I'LL LOSE MY LICENSE IF I DON'T PRODUCE THIS TIME. IF THINGS GET ROWDY I WANT YOU TO END IT EVEN TO THE POINT OF EXTREME PREJUDICE... IS THAT CLEAR?

WHAT ARE WE TALKING... 100, MAYBE 200 IN THE AUDIENCE?

ARE YOU KIDDING? WHEN WE WERE THERE THREE YEARS AGO THERE WERE IN EXCESS OF 20,000 WORKING THREE SHIPS, AND SONNY BOY WERE THE ONLY SHOW IN TOWN.

CUP OF COFFEE, MR. CLARK

WHY YOU LOVELY LADY - YOU'RE THE TRAPEZE ARTISTS THE SISTERS GEMINI I SAW YOU ON THE HANDBILLS.

SONS OF SATAN
I CAN'T SECURE
THIS PIECE OF SPACE
JUNK AGAINST 20,000
OUT OF CONTROL
MINERS!

BELTMORE IS A REAL SWEETHEART ISN'T HE? YOU KNOW HE KILLED HIS OWN BROTHER TO GET HIS SHARE OF THE CIRCUS, OF COURSE. NO ONE CAN GET ANY PROOF. ANYONE WHO GETS CLOSE MEETS WITH AN ACCIDENT...

SO HIRE SOME OF YOUR POST-WAR STRESSED BUDDIES - THAT'S YOUR PROBLEM. I'LL PAY YOU A FLAT RATE OF 50,000 UNITS... HOW YOU DISTRIB... IT IS YOUR BUSINESS.

WHY DO YOU STAY?

WE ALL HAVE A PAST WE'D LIKE TO FORGET. HE HAS LEVERAGE AGAINST US ALL - IF WE WALK THE COPS GET AN ENVELOPE AND WE'RE HEADED FOR THE PENAL COLONY ON QUIDDO-S.

LIKE YOU SAY... HE'S A REAL SWEETHEART.

"I SENT THE BEAMOGRAMS THEY CAME TO HELP, AS THEY ALWAYS DO, WITHOUT QUESTIONS - GRENADE, STROKER, KILL-ZONE, AND MERCHANT..."

CAPTAIN, IT'S BEEN A LONG TIME, I SEE YOU'RE STILL MARRIED TO THAT BLUE-STEEL BEAUTY.

YOU KNOW ME, STROKER, I'M A ONE WOMAN MAN...



"BUT WHEN THE SHOW WAS SET, BELTMORE'S DREAM OF A FAT TAKE WAS DASHED..."

WHAT THE HELL IS GOING ON?

A WELL SIR, WE ARE ALL THERE IS...

WHAT? WHERE ARE ALL THE PEOPLE?



GONE, BEEN GONE NEAR SIX MONTHS... THE MINE'S PLAYED OUT, THEY WENT ELSEWHERE. ME AND THE MISSUS AND THE BOY ARE ALL WHAT'S LEFT... I'M THE CARETAKER...

YOU MEAN THERE AINT GONNA BE NO SHOW?

SURE THERE IS SONNY... IT'S TRADITION. THE SHOW MUST GO ON.

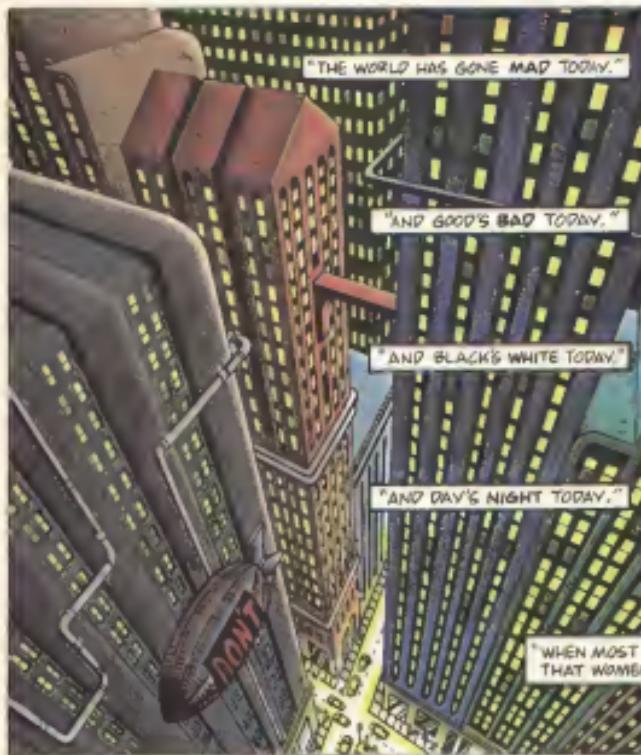
THE SHOW MUST GO ON!

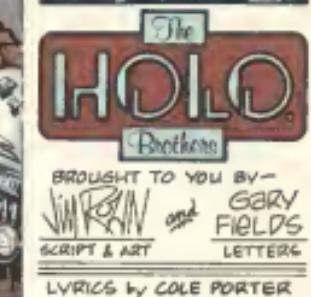
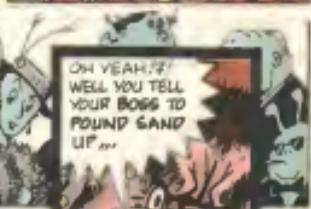


THE END



"NOW, HEAVEN KNOWS--ANYTHING GOES."





The year is 1931, Herbert Hoover is president, and the United States is heading into the deepest depths of the depression, but Annie has seemingly found a safe harbor with "Daddy" Warbucks. Just when it seems that Annie's wandering is over, a nefarious conspiracy of banters strips "Daddy" of his fortune, and he and Annie disappear among the ranks of the forgotten men. "Daddy," consumed and demoralized, drifts from mental job to mental job, when he can find work at all. Annie, meanwhile, has found a job at Jake's grocery, where her high spirits and bargaining savvy are building a thriving trade. As our story opens, Annie has convinced an old acquaintance, Mr. Walsh, to offer "Daddy" a job with a future . . .

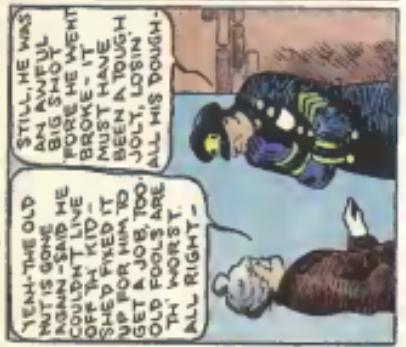
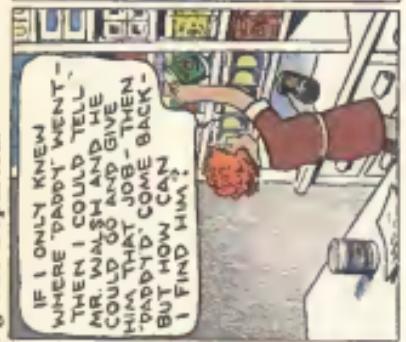
The full story of the fall and rise of "Daddy" Warbucks, from which these strips are excerpted, can be found in Little Orphan Annie Book One, the first complete, sequential publication of any Annie run ever-available for \$12.95 [plus \$2.00 postage and handling] from FANTAGRAPHICS BOOKS, 4359 Cormell Road, Agoura, CA 91301.

Little Orphan Annie

Little Orphan Annie: Gone!

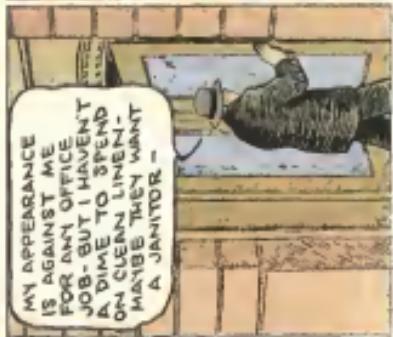
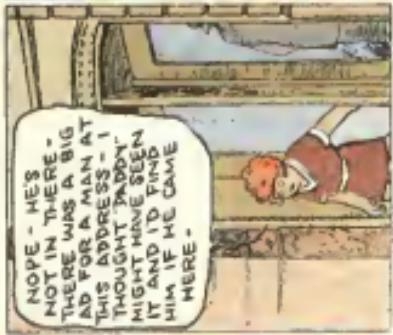
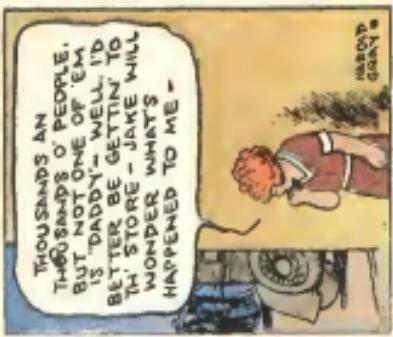


Little Orphan Annie: Discussing The Departed!



Little Orphan Annie: Close

Little Orphan Annie: So Near Yet So Far



Little Orphan Annie: Just Another Little Accident



Little Orphan Annie: Still No Word From "Daddy"



ZONE

THE DREAM OF
THE BIRDMEN

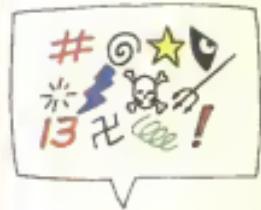
FOR FREEDOM OF
SPEECH, DREAMERS
AND COMIX.

©MKRAGER



ACCUSED OF
RUFFLING FEATHERS
AND DISTURBING THE
NEST, I WAS
FOUND GUILTY OF
LEAVING THE FLOCK.

I PROTESTED.



THEY CROWED AND CAWED.



TO FEEL THE AIR
IN YOUR WINGS THIS
IS MOST IMPORTANT!
... THAT ONE WILL
NEED HELP
LEARNING TO FLY

HMM... I
DON'T KNOW?



HENRY'S
HEAD IS
ALREADY
IN THE
CLOUDS.

ZZZZ??

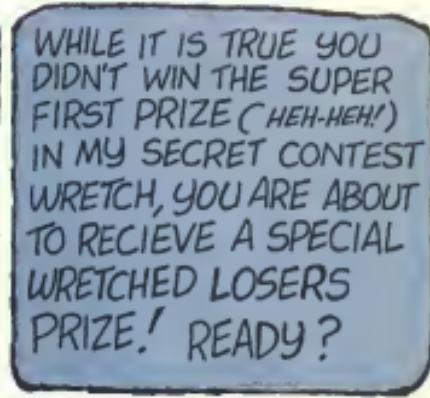
BA! WHA??
THUMP!
BLIMP



Gwendlyn Gretch



Gwendlyn Wretched



Gwendlyn Gretch



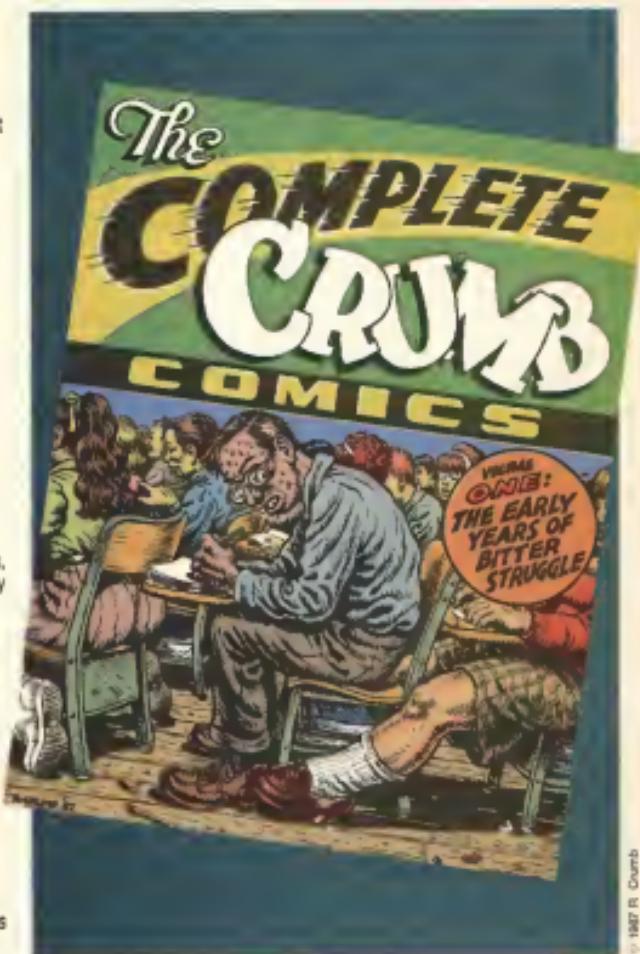


From the Beginning...

For more than two decades the boundless imagination of Robert Crumb has left readers scrambling for superlatives. What it all boils down to is that you have to experience the funniest and most original cartoonist of our time for yourself. Now, for the first time, *The Complete Crumb Comics* collects all the major strips, cartoons, illustrations, and sketchbooks, including hundreds of pages never before published in the U.S. I *The Complete Crumb Comics* will include:

* The Crumb comics: Every published cartoon and comic strip from *Fritz the Cat* to *Wierdo* and beyond ★ All the original covers and other material in color ★ Illustrations, posters, album jackets, magazine covers, and rare early advertising art ★ The Sketchbooks of R. Crumb: A work of art in themselves, the sketchbooks are filled with cartoons, drawings, experiments, unpublished strips, and personal commentary from throughout his career ★ Each volume will have a new cover by Crumb and an introduction by Crumb's longtime fellow-traveller, Marty Pahis.

The *Complete Crumb Comics* Volume I will feature 120 pages of never-before-published art from Crumb's earliest surviving sketchbooks, including *Foo*, Robert and Charles Crumb's first self-published comic book (from 1958!), the origins of *Fritz the Cat*, and the legendary "Treasure Island Days."



Subscriptions available! *The Complete Crumb Comics* will be the most extensive reprinting ever devoted to a single cartoonist. Three volumes are scheduled per year, with the full series expected to exceed 20 volumes! Subscriptions to the first three volumes are now available at the rate of \$35.00, postpaid. The first volume, scheduled for July release, is available for \$11.95 + \$2.00 postage and handling.

Send me the first volume of *The Complete Crumb Comics*; I've enclosed \$13.95.

Send me the next first three volumes of *The Complete Crumb Comics* as they come out; I've enclosed \$35.00.

Send to: FANTAGRAPHICS BOOKS, 4359 Cornell Road, Agoura, CA 91301

You must be at least 18 years old to order *The Complete Crumb Comics*.

name _____

address _____

city _____ state _____ zip _____

JOURNEY

Summer was new and Wolverine MacAlistaire, who had had a fair intolerable winter felt it through to his marrow.

In the Michigan Territories, weather was as changeable as a man's mind, so it was best to enjoy the good as it came. The warm wind tasted like adventure...

...And quickened through his veins like wine...





The lightning was drifting towards him...striking at random....



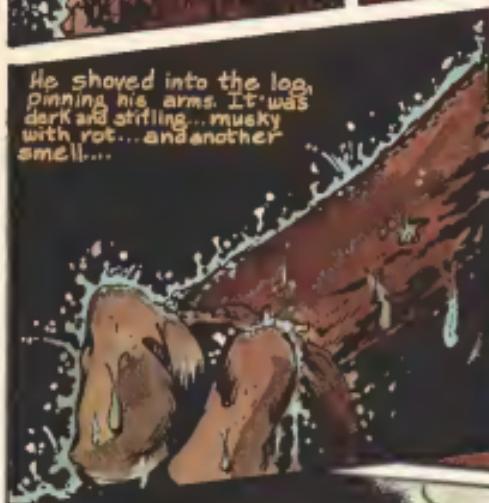
Suddenly, static ran along his arms...ozone burned his throat....



He had to find a low shelter, quickly!



He shoved into the log, pinning his arms. It was dark and stifling...musty with rot...and another smell....



It was the skunk's lair...tiny, sharp claws that could scoop out his eyes.

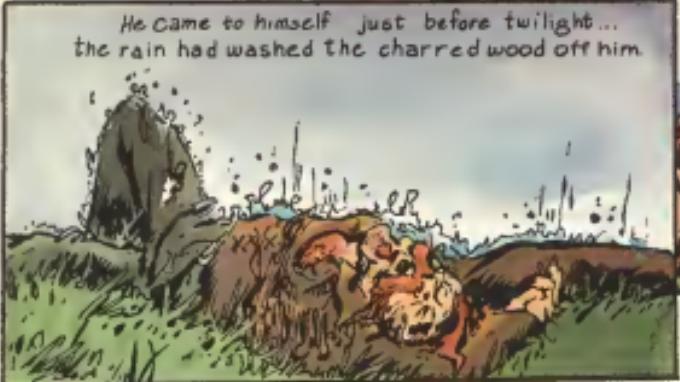


Then the bolt hit...



...and so did the skunk.

He came to himself just before twilight...
the rain had washed the charred wood off him.



There was some pain...it proved he was alive.



And he could see. He had both eyes and all his particulars intact.



He stood in his soggy leathers...and relished being alive.



The warm winds would dry him...
he danced naked in the sunset
like a free man.



But he still smelt like a skunk.

KEVIN EASTMAN AND PETER LAIRD

It's the kind of story you expect to see on a matchbook cover. Two young University of Massachusetts graduates pooled the money they made on their paper routes (well, actually, tax refunds), plus a \$700 loan from an uncle, and published a comic book called *Teenage Mutant Ninja Turtles*. Oh, how the scoliids did scoff and the mockers did mock. "Get a horse!" they said. "You'll never get off the ground!" they said. And yet the scoffing turned to gasps of wonderment as the two lads' comic became the hottest thing since sliced lox. They started with a press run of 3,000 and ads in *The Comics Journal* (let that be a lesson to you) and the Buyer's Guide, and, like *Tospy*, it just grew (does anybody actually know who the hell *Tospy* was?) until it became *The Trend That Ate The Comics Industry*. Perhaps still in shock with the sudden success, the Turtle boys have been among the more reticent about exploring the genre they created. Even so, *Teenage Mutant Ninja Turtles* now sells well in excess of 100,000 copies per issue, first printings of early issues are among the priciest items on the collectors market, the characters have been featured in role-playing games, lead figurines, t-shirts, and Eastman and Laird know how many other merchandising ventures.

HAROLD GRAY

Harold Gray was born in 1894 in Kanakakee, Illinois. After leaving the army, he joined the art department of the Chicago Tribune and later became an assistant to Sidney Smith on *The Gumps*. In 1924, Gray proposed a strip called *Little Orphan Oto* to the legendary J.M. Patterson of the News-Tribune syndicate. With his usual acumen, Patterson suggested that Gray change the title character to a girl and call her Little Orphan Annie, after a character in a popular poem by James Whitcomb Riley (which the syndicate just happened to own the rights to). For the next 45 years until his death in 1968, Gray kept a massive audience wondering what would happen next. Gray created a vivid cast of characters, the most notable being "Daddy" Warbucks and his mysterious servants Punjab and the Asp (an assassin whose powers were just on the other side of supernatural). Annie appeared in books, records, radio programs, movies, and on every product that could ever find its way into the hands of a child. Though known for his conservative beliefs, Gray showed a sensitivity to ethnic groups rare for his time. Little Orphan Annie had the distinction of being the only major strip to go into reruns some time after the death of its creator—a rare admission on a syndicate's part that it probably couldn't continue without the man who created it.

A musical version of Little Orphan Annie became one of the great stage successes of the '70s (a film version did less well). Later this year, Fantagraphics Books will begin publishing the first complete, sequential reprints of Annie strips (several fragmentary or butchered collections have appeared).

MIKE HOFFMAN

A longtime Associate of Bruce Jones, Mike Hoffman drew stories for *Twisted*

Twiss and *Alien Worlds* in their Pacific incarnations and *Alien Encounters* and *Tales of Terror* in their Eclipse incarnations. He has also contributed to Steve Bissette's *Tiboo*. He practices commercial art in Columbia, South Carolina.

GEORGE KOCHELL

A member of the Wheatley-Hempel Maryland mafia of cartoonists, George Kochell is the co-writer and layout artist on *Rally Dick*, a new release from Aasquith Associated Artists. He's also one of the artists involved in Apple Comics' *Blood of Dracula* series, and his coloring can be found in the pages of fine John Byrne reprints everywhere.

MICHAEL KRAIDER

No stranger to industrial hell, Michael Kraider was raised on the outskirts of Cleveland and now lives in Jersey City, minutes away from the setting of *Zone*. He eats. He keeps doing illustrations and comp work for ad agencies, but is planning to do more comics work. *Zone*, which appeared in *Three*, from Fantagraphics Books, is his first extended comic series.

DON LOMAX

Don Lomax's work has appeared in just about every independent comics venue worth talking about. He did the *Reul the Cat* back-up strip with Alan Moore in *American Flagg!*, inked "The Black Flame" (go ahead, you try it), and drew a *Twisted* tale or two for Pacific Comics in the days when there was a Pacific Comics. His work has also appeared in such national magazines as *Heavy Metal*, *Car Toons*, *Easy Rider* and other motorcycle magazines. His current Captain Obese strip and upcoming *Vietnam Journal* book are both published by a company called Apple, even though it is neither a computer nor a Beatles album.

TOM LUTH

He's in Europe now, but when he comes back he'll be one of the most demanded colorists in the business again. This is his third appearance in these pages.

WILLIAM MESSNER-LOEBS

William Messner-Loebs draws the American frontier as if he lived on it. In addition, he's collaborated with Michael T. Gilbert on *Mr. Monster* and is scripting *Jonny Quest* for Comico, which is a dream job for people who were a certain age at a certain time. He is also drawing a series for DC's *Wasteland* anthology. *The Wolverine McAlister* saga that started in *Journey* is currently continuing with *Wardrums*.

JIM ROHN

Jim Rohn was raised in the Chicago area and was active in comics fandom since the onset of puberty. He did his first professional work for Pacific Comics (yes a kind of nostalgic ring to it now, doesn't it?) and DC's *House of Mystery*. His first extended series was the *Holo Box*, which appeared in the ill-fated *Three* and is scheduled to have its own book later this year from Upshot. Rohn and Dave Harrison are currently either in the middle of or finishing up (depending on when this issue finally gets out) on the low-issue series *Battis to the Death Team Eternity*.

NED SONNTAG

Ned Sonntag was active in underground comics in the late '60s and early '70s, collaborating with Jay Kinney on the popular *Young Lust* series and *Cosplay Lat/Pendo*. He was a regular in the *National Lampoon*-inspired humor magazine *Apple Pie, Harpoon, and Antennaeonal Infantry*. In 1975 he began a six-year stint at Marvel, starting with production work and eventually doing features for *Cray* and *Howard the Duck* magazine. For the last couple of years he's been working for King Features Syndicate, doing style guides and character drawings for the merchandise department, most recently the ubiquitous *Betty Boop* and the soon-to-be-ubiquitous *Howdy Doody*. He continues to work on his long-throttled graphic novel, *The Glittering Skyline of Macsport*.

BOB STEWART

Bob Stewart recently co-designed the computer graphics seen in the "Discovery" line of educational software from World Book. One of the discs in the series for the IBM PC Jr received five citations of "outstanding" from Electronic Learning magazine. He is also the editor of the forthcoming *Focus On Wallace Wood*, to be published later this summer by the ubiquitous Fantagraphics Books.

TOM SUTTON

Tom Sutton has been through the mill. In fact, he has hanging around when they built some of it. His work has appeared in *Dr Strange*, *Starlord*, *Ghost Rider*, *Not Brand Echh*, *Vampire Tales*, *Warlock*, *Planet of the Apes*, *Werewolf by Night*, *G.I. Combat*, and every honor book Charlton ever did. He is currently penning *Star Trek* for DC.

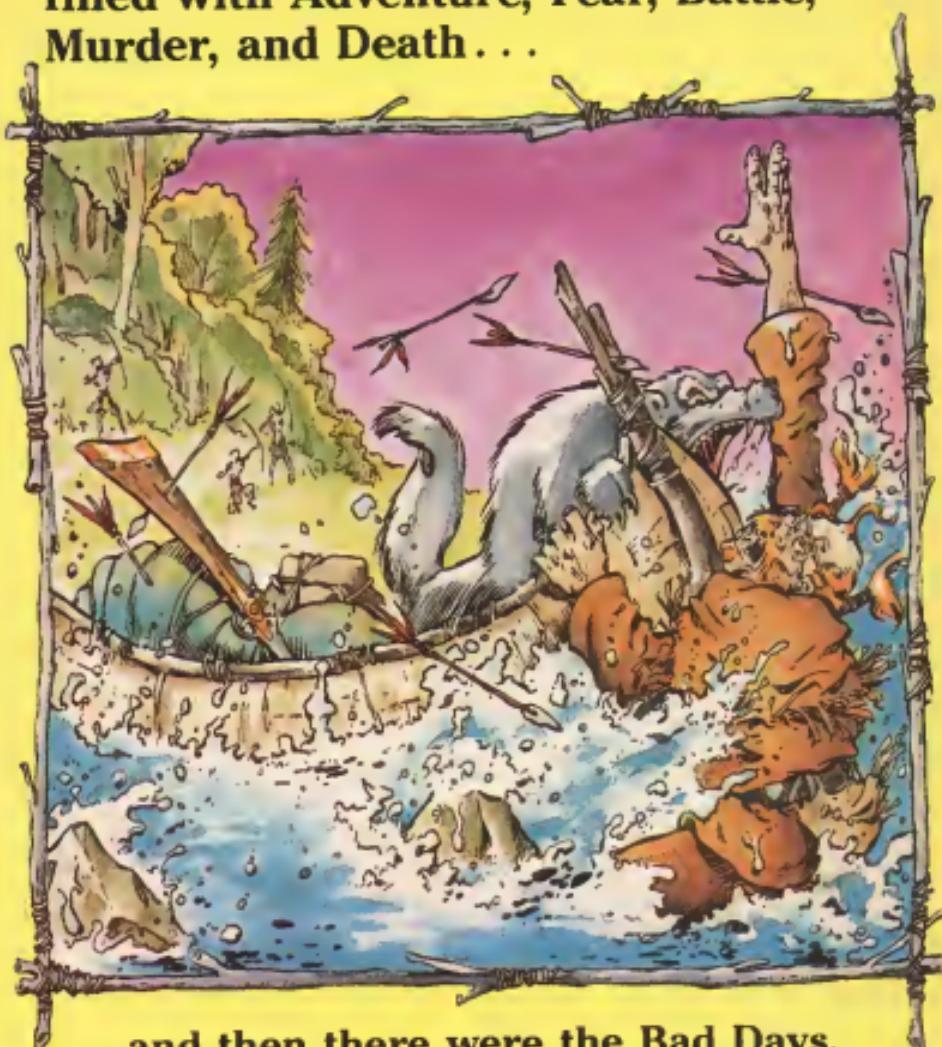
ALEC STEVENS

Alec Stevens is a largely self-taught artist, whose passions range from painting and comics narrative to prose, poetry, and music. Artists he admires include Edward Munch, Egon Schiele, Gustav Klimt, and George Grosz. He's been known to hold forth on the subject of comic as a legitimate art form (And how!) His work is regularly on display in *Prime Cuts*. He's not in this issue of *Anything* Coast, but he did appear in #4, and we forgot to put him in the "Whole Who" section there. Our apologies.

NEXT ISSUE

A science fiction story by MIKE HOFFMAN and STUART HOPE, a horror tale by TOM SUTTON, a page of dada by DALE LUCIANO, a page of alphabetical amusement by MARK MARTIN, GEORGE METZGER on those nutty comics fans, stories from MATT HOWARTH and EDDIE CAMPBELL; all of this is in crisp black-on-white, with the polychromatic exception of STAN SAXON's Usagi Yojimbo cover painting. On sale in... no, you probably wouldn't believe it anyway, would you?

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filled with Adventure, Fear, Battle,
Murder, and Death . . .**



. . . and then there were the Bad Days.

JOURNEY

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